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15



29

9 FEATURE  
THE BIG SCREEN

The Minneapolis St. Paul International Film Festival has over 250 films. Here are 15 must-see flicks. *By CP staff*

4 NEWS  
THE SHORTLIST  
Enbridge buys influence in MN

BLOTTER  
The Children's Blizzard

MIKE MULLEN  
Red-hunters at the U of M

15 FOOD  
TARGET FIELD FARE  
The new ballpark dishes, ranked

16 A-LIST  
BEY BOWL  
Knock down pins while queens serenade you on the lanes

23 FILM  
FINAL PORTRAIT  
The story behind the \$20M painting

25 THEATER  
FIVE POINTS  
A world premiere at the Ritz

27 FASHION  
STREET STYLE  
Stylist's Guide Launch Party

29 MUSIC  
LEMON JAIL  
Bill Sullivan writes about his years on the road with the Replacements

30 CRITICS' PICK

31 FREE WILL  
ASTROLOGY  
CROSSWORD

32 CLASSIFIEDS  
SAVAGE LOVE

cover credit  
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## THE SHORTLIST



The MyPillow guy  
shouldn't be  
YourPillow guy  
At citypages.com

JENNIFER BROOKS, STAR TRIBUNE

## THE STAT SHEET

**3rd**

Minnesota's ranking among the nation's  
highest state income tax brackets

**119**

Total number of Gopher hockey alumni  
to play in the NHL

**\$5.3 million**

Amount Canadian pipeline company  
Enbridge spent on lobbying in Minnesota  
last year, the most expensive single  
influence purchase in a decade

**8,700**

Yearly number of  
mental health calls made to  
St. Paul police, more than double  
the number in 2004

**"This is like me getting a house next to the airport  
and then complaining about the airplane noise."**

Reader Joost Dettmeijer responds to "In  
Minneapolis case of 3 Degrees Church vs.  
topless bar, religion proves victorious," at  
citypages.com.

## FAKE NEWS APOSTLES

**THIS IS NOT LIKELY** to surprise you: The  
people who bray most about "fake news"  
are also the people most likely to spread it.

That's the finding of Oxford University,  
which spent three months tracking more than  
60,000 Facebook and Twitter accounts. It  
discovered that 96 percent of people identified  
as "Trump supporters" shared "misleading,  
deceptive, or incorrect" information. That's  
more than all other groups combined.

Unfortunately, the president's idea of "fake  
news" tends to simply be shorthand for "news  
I'd prefer not to hear." Do not expect any  
bold new rounds of self-reflection.

## POPULAR STORIES AT CITYPAGES.COM

**PRINCE** on Google Maps:  
A fun lil' surprise when  
you enter Minnesota

**BASILICA BLOCK PARTY 2018:**  
lineup of bands unveiled for  
Minneapolis music festival

**'WEIRD AL' YANKOVIC**  
skips song parodies and digs deep  
at two superfan-thrilling  
Pantages shows

Holy crap, the **BALD EAGLE** at  
the Twins game went after  
the Mariners pitcher! [VIDEO]

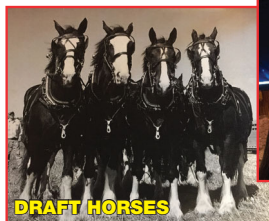
KQRS host **TOM BARNARD** talks  
about 'welfare radio,' hosts with  
foreign-sounding names

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# THE WORST WINTER EVER

Nothing compares to the Children's Blizzard of 1888

There are so many ways to measure "bad" when it comes to Minnesota winters. The average Minnesotan will probably tell you "the one we're having." No matter what year it is.

But there was a winter that derives its badness from its sheer infamy, for there was none worse than the winter of 1887-88, the year of the Children's Blizzard.

It was January 12, 1888, and Minnesota was enjoying a break from a season of ice storms and sub-zero temperatures. And then, suddenly, a day with a little sun. People felt bold enough to go outside. Children who had been kept inside begged their parents to let them go to school.

Meanwhile, a massive storm was dragging itself toward them. "Out of nowhere, a soot gray cloud appeared over the northwest horizon," writes author David Laskin. "The air grew still for a long, eerie measure, then the sky began to roar and a wall of ice blasted the prairie."

Nobody knew it was coming. U.S. Army First Lieutenant Thomas Woodruff had just assumed command of the St. Paul weather office, and he was worried about sending out too many cold warnings. He did not issue one that night.

The blizzard hit southern Minnesota like an icy sledgehammer. The snow was so fast and thick that people pounded pots and pans to guide their loved ones home. Some still collapsed within yards of their doors, unable to hear over the din of the storm. Visibility was about five feet. In minutes, ice sealed off nostrils. Eyelids froze until they became brittle and tore like butterfly wings.

"For years afterward, at gatherings of any size in Dakota or Nebraska, there would always be people walking on wooden legs or holding fingerless hands behind their backs or hiding missing ears under their hats—victims of the blizzard," Laskin writes.

Schoolteacher Ella Shattuck canceled classes in advance to take care of a family



Today's winters can't hold a candle to 1888.

MARIAN VEJCIK

emergency, only to have the blizzard bear down on her at the train station. She kept her hand on the fence, hoping to follow it to safety, but she lost her way and froze to death.

Somewhere between 250 and 500 people died that day. It's called "The Children's Blizzard" because many of those victims were kids walking home from school.

This day lived forever because of the people who lived through it. Prairie pioneers who never wrote another word about

themselves, according to Laskin, poured their hearts out. You might think it was the catalyst for a better weather warning system in the Midwest.

It was not.

"Those in positions of authority never recognized nor cared about the forecasting failure," Laskin writes. "To the extent that knuckles got rapped as a result of the storm, it had to do with sleet-covered sugar plantations in the Deep South, not frozen children on the prairie." —HANNAH JONES

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 MN GUITAR GENIUSES | 7:30PM

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# Roses Aren't Red

A groundbreaking U of M sociologist goes hunting right-wing loons

One night in 1958, University of Minnesota sociology professor Arnold Rose introduced a lecture on the university campus by Gunnar Myrdal.

Rose and Myrdal had worked together on Myrdal's 1944 book *An American Dilemma*, a groundbreaking and encyclopedic tome on the life of black Americans. A decade later, Chief Justice Earl Warren cited *Dilemma* as a major influence on the Supreme Court's *Brown v. Board of Education* decision ending school segregation.

After Myrdal's talk, a "well-dressed" middle-aged woman stood to ask a question: Why had Myrdal worked on *Dilemma* with Ralph Bunche, "a well-known Communist"? Her query slandered Bunche, a civil rights activist and Nobel Peace Prize-winning diplomat.

The woman began reading aloud from something in her hand. Rose asked the woman to take her seat. She kept reading. "Please sit down!" Rose shouted, and at last she did.

Rose put this bizarre run-in with the woman out of his mind. The woman didn't.

Four years later, Rose, then a DFL candidate for a Minneapolis seat in the state House of Representatives, learned an opponent was calling him a Communist. Rose won the seat, and later learned the source of the smear. A series of pamphlets authored by Gerda Koch, proprietor of a conservative Christian bookstore, had called Rose a "collaborator" and "security risk."

The two had met only once: Koch had ranted about Ralph Bunche, and Rose, in turn, had insisted she sit down.

The Minneapolis Star newspaper wrote about Rose, Koch, and a budding controversy

involving other falsely accused professors. Conservatives in the Legislature called for an "investigation." Among many letters Rose received, one man said Rose had an "awful sneaky look on his face," which made sense, now that he knew Rose was "playing hand in hand with the Commies."

Rose sued Koch for libel. The trial played out as a pitch-black farce, a three-week journey into the frightened and frightening mind of the right-wing nut.

As was exposed in court, Koch and her associates saw Arnold Rose as a cog in a grand conspiracy, one that reached into the upper echelons of power. In his opening statement, attorney Jerome Daly said Rose and the "people he is acting in concert with are the actual assassins of John Kennedy."

As their theory went, Communist sympathizers had infiltrated and controlled nearly every presidential administration since Franklin Delano Roosevelt's. The Soviet influence had taken root in nearly every branch of government, they asserted, not to mention the Minnesota Legislature and the University of Minnesota.

Koch and her attorney were obsessed with income taxes, "socialized medicine," "fair housing," "metro government," and the Federal Reserve Bank. The Revolutionary War, her lawyer asserted, was caused by "London bankers" who had King George III "under their thumb." Objections abounded.

On the stand, Rose's attorney brought out his client's background: recipient of the Bronze Star Medal in World War II; Fulbright professor in Europe; trained sociologist; author of 150 papers and a half-dozen books; a member of the DFL Party, though he'd voted "a couple of times for Republicans."

The cross-examination offered insight into the defense's dark motivations. "And what religion do you belong to?" Daly asked. "I'm a Jew," Rose answered. Nine of the next 10 questions were about Rose's religion. Judaism was a frequent theme for Daly, who referenced Shakespeare's Shylock character, a money-lending Jewish caricature, throughout the trial.

In his book about the trial, *Libel and Academic Freedom*, Rose wrote that he came to realize Koch's defense was actually "a kind of prosecution"—of Rose, but also of every American institution to the left of the John Birch Society. To Congressman Don Fraser, a character witness for Rose, Daly asked: "What do you know about the invisible government of the United States?"

Lt. Gov. Sandy Keith took the stand and called Rose a "man of reason and persuasion." In response, Daly read out the federal law against "subversive activities" in its entirety, and asked Keith what groups he belonged to. "[Keith] pulled them out of his wallet," Rose wrote, "one after the other."

The absurdity hit new depths during Daly's closing statement, which included references to Socrates, Jesus, and J. Edgar Hoover. At one point, Daly quoted Rose as saying, "I am a socialist." Rose's lawyer cut him off: "Counsel, it says, 'I am a sociologist.'"

It took the jury a few hours to find that Koch's pamphlets had, indeed, libeled Rose, whom they awarded a \$20,000 judgment. In a letter to the Minnesota Daily student newspaper, Koch wrote she had not "lost face in the eyes of God," and said she was praying for Arnold Rose. Koch appealed, and ultimately the state Supreme Court overturned the verdict on a technicality about jury instructions.




Mike Mullen

Writing about the ordeal was, tragically, Rose's last great work as a sociologist. He'd fought cancer for much of the 1960s, and after reading the galley copies of the book, he died on January 2, 1968.

During the trial, Rose sensed "an air of tragedy" about his accuser, Gerda Koch. Though he suspected her attacks against Rose—an intellectual, an integrationist, a Jew who once told her to shut up—were personal, the academic had come to view his opponent as "quite important."

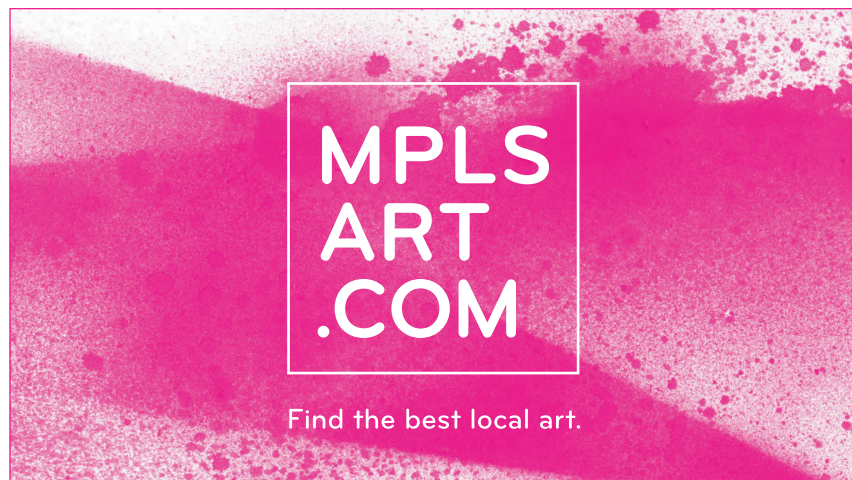
Daniel Slater, a conservative legislator, testified that Koch had "served a real purpose in alerting the American public" to unseen dangers around them. (The lone holdout on the jury said only that he was "concerned about Communism in this country.")

Like all effective fascists before and since, Gerda Koch and her supporters cloaked racism and illiberalism in matters of national security, economics, Godliness, and patriotism, floating the argument on great rivers of fear and pride. Too often, they get their way.

If facts and cool rationality are to win the day, we'll need more soldiers in the fight like Arnold Rose. 

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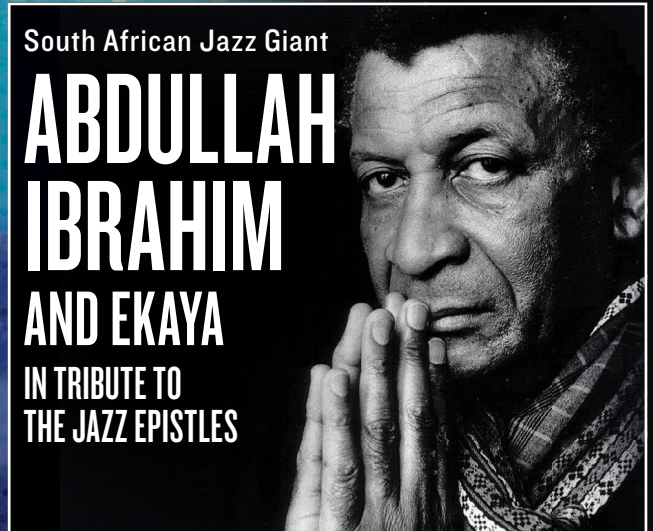
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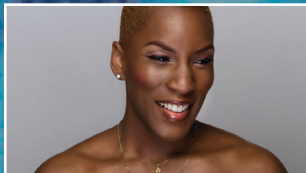
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COURTESY OF MSP FILM SOCIETY

# The Big Screen

MSPIFF has over 250 films. Here are 15 must-see flicks.

**F**or over three decades, the MSP Film Society has hosted the Minneapolis St. Paul International Film Festival, an epic multi-week happening with screenings of 250-plus movies from over 70 countries. That's a lot for film aficionados to process. We're here to help you. Top selections this year include documentaries on Mr. Rogers, Ruth Bader Ginsburg, gay beauty contestants in Syria, and '80s roller dancers. There are dreamlike arthouse flicks to debate over a glass of wine, there are super weird animation projects where wine is recommended beforehand, and there are even a few selections that might pop up again come awards season.

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**The movie we need right now**

*Won't You Be My Neighbor?*

In cynical, soul-bruising 2018, the gentle wisdom of beloved children's TV host Fred Rogers is a balm for the battered psyche. Director Morgan Neville's documentary looks back at the life and legacy of America's patron saint of kindness. Rogers, a Presbyterian minister, brought his values but not his dogma to his namesake PBS show, which taught three decades of children the importance of civility, empathy, and inclusion. Rogers was also a subtle subversive, stumping for public TV and fighting against racism in his own soft-spoken way. Neville is an excellent filmmaker whose previous works, *20 Feet From Stardom* and *Best of Enemies: Buckley vs. Vidal*,



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*Marlina the Murderer in Four Acts*

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rank among the top documentaries of the past decade. No screener was available for this one, which is a shame, because we could really use it. (We got a little misty just watching the trailer.) 4:20 p.m. Sunday, April 15, and 7:15 p.m. Tuesday, April 24 at St. Anthony Main Theatre. —BRYAN MILLER

## A feminist Indonesian Western

*Marlina the Murderer in Four Acts*

Director Mouly Surya's *Marlina the Murderer in Four Acts* examines sexual and societal perversion amid the pastoral purity of rural Indonesia. Good ol' boy propaganda and the impunity of sexual violence by men are portrayed here with a bit of bitter humor. "Women are always trouble," a man says to his sons at the sight of a machete-wielding Marlina (Marsha Timothy), who is hours removed from surviving a rape and near gang rape. *Murderer* is in no predictable revenge-movie rush for validation. Marlina has no proclamation, just the wish to exist, unbothered. With Surya's steady, unflinching shots of the countryside, a story unfolds that is as sweet as it is sad and stinging smart. The mood is often tensely wound before the film expertly shifts to well-placed exhales of interstitial scenic shots. Yet these scenic shots are also wrought with emotion, and will fuck you up every step of the way. 12:10 p.m. Saturday, April 14, and 9:35 p.m. Monday, April 16 at St. Anthony Main Theatre; noon on Saturday, April 21 at Uptown Theatre. —SOLOMON GUSTAVO

## Diablo Cody strikes again

*Tully*

The coming-of-age comedy *Juno*, helmed by Jason Reitman from a debut script penned by former City Pages scribe Diablo Cody, proved to be a surprise hit of 2007. Their great chemistry was reaffirmed with their second project, 2011's *Young Adult*, a caustically funny tale featuring Charlize Theron as a burned-out writer scheming to seduce her married high school flame. Along with

Theron, Reitman and Cody have reunited for a third collaboration, *Tully*, the story of an exhausted suburban mother named Marlo whose sense of personal identity has been eroded by the incessant demands of her oblivious family. That is, until a preternaturally devoted "night nanny" enters her life. Enigmatically portrayed by Mackenzie Davis, the spritely Tully becomes an irresistible force of change in the household, compelling Marlo to restore her own sense of being while staking out her place in the larger universe. Based on early accolades citing the dynamic pairing of Theron and Davis, *Tully* looks to be another success for the Reitman/Cody team. 7 p.m. Saturday, April 14 at St. Anthony Main Theatre. —BRAD RICHASON

## Bravery for when LGBTQ pride is life-threatening

*Mr. Gay Syria*

It's hard not to fall in love with Hussein, the titular star of Ayse Toprak's documentary *Mr. Gay Syria*. Charming and affectionate, with a tendency to spout off eloquent observances in a dreamlike way, Hussein easily wins a makeshift beauty pageant put together by gay Syrian activist Mahmoud Hassino in Istanbul. All of the contestants are Syrian refugees, and Hassino's grand plan is that by having the winner sent to the Mr. Gay World contest, it will help bring attention to the plight of the LGBTQ community in Syria and in other countries where refugees have fled. The film is both about Hassino's quest for international attention and Hussein's personal journey as he grapples with whether to come out to his family or have them find out when he inevitably shows up in the press. Hussein could face physical harm if he's exposed, and lose his beloved daughter from a forced arranged marriage. *Mr. Gay Syria* is an incredible portrait of people who are searching for hope, despite the most extreme challenges. 11:45 a.m. Saturday, April 14, and 2:45 p.m. Thursday, April 26 at St. Anthony Main





On Chesil Beach

COURTESY OF BLEECKER STREET

Theatre; 5 p.m. Friday, April 20 at Uptown Theatre. —SHEILA REGAN

### Come for the fab fashion, stay for striking thoughts on gentrification

*Roller Dreams*

From the late '70s through the early '90s, roller dancers came together and created a community on a smooth piece of concrete at Venice Beach. The area was primarily African American, poor, and overlooked. On Saturdays, people would bring their roller skates to the beach, where they would practice dance moves, hang with friends, and mentor new skaters. *Roller Dreams* follows the key players in this movement. But it's not just a documentary about roller dancing. It's a film about racism, appropriation, and gentrification. As the Venice Beach phenomenon grew in popularity, studios began making movies that erased the black origins of the trend. After the L.A. riots, police grew increasingly nervous over the non-white crowds. There were noise ordinance arrests, and the city eventually agreed to tear up the concrete mecca, effectively stifling what had been a key part of the neighborhood for nearly two decades. With its end came new development projects and upscale businesses, further displacing the people who actually made the area cool. Through interviewing key players, *Roller Dreams* reflects on this unique moment in time, and the impact of its demise. 7:30 p.m. Friday, April 13 at Capri Theater; 2:30 p.m. Saturday, April 14 at St. Anthony Main Theatre. —JESSICA ARMBRUSTER

### A drama led by a powerhouse trio of women

*Barrage*

It's bad enough having one terrible mother; young Alba has two. In *Barrage*, Alba, played by Thémis Pauwels, opens her eyes to the faults her grandmother, who raised her, and her mother, who gave her up. This all comes

to a head when the latter returns with hopes of rekindling their relationship. Isabelle Huppert gives an understated performance as Elizabeth, the controlling grandmother who acts more like an authoritarian tennis coach than a loving parent. Huppert's real-life daughter, Lolita Chammah, plays the prodigal daughter/mother Catherine, whose ambitious plot to take over parenting duties goes disastrously wrong due to her own demons. In the hands of Chammah, the erratic Catherine nevertheless draws empathy, but it's Pauwels' wide-eyed vulnerability that gives the film its hook. Laura Schroeder's direction gets off to a slow start, but the trio of incredible actresses make up for this with compelling performances. Surrealistic flourishes in the last third of the movie also bring an intriguing extra layer. *Barrage* was the Luxembourg entry for the Best Foreign Language Film at the Academy Awards. 10:45 a.m. Saturday, April 14 at St. Anthony Main Theatre; 4:30 p.m. Tuesday, April 24 at Uptown Theatre. —SHEILA REGAN

### The best worst date movie

*On Chesil Beach*

We didn't receive a screener for *On Chesil Beach*, but if we had, we wouldn't watch it on a date. This drama of manners and sexual repression is based on English author Ian McEwan's brief, devastating novel of the same name. Saoirse Ronan and Billy Howle star as an innocent young couple deeply in love in early 1960s Britain, just before the onset of the sexual revolution. Their adherence to strict social mores—not to mention their own naiveté—sets their relationship on a path toward a disastrous wedding night. Years from now, this film will take the chill out of someone's Netflix and chill. *On Chesil Beach* is also notable for reteaming the recently Oscar-nominated Ronan with writer McEwan; she landed her breakout role in Joe Wright's 2007 adaptation of McEwan's *Atonement*. *On Chesil Beach* was directed by Dominic

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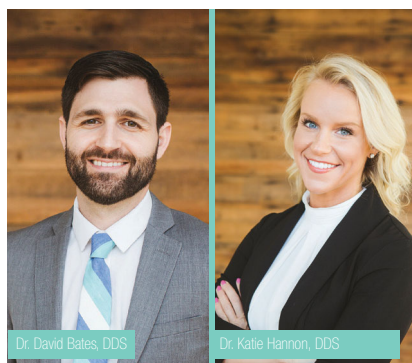
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COURTESY OF FILM MOVEMENT

Cooke, and features Emily Watson. 7 p.m. Wednesday, April 18 at St. Anthony Main Theatre. —BRYAN MILLER

### When superstitions hold women back

*I am Not a Witch*

*I Am Not a Witch* is bold at every turn. The film follows Shula (Maggie Mulubwa), an eight-year-old girl who is sent to a witches' camp in the Zambian desert after she is accused of sorcery. After banishment, Shula remains a true individual. Even when her options are bad, making choices is the only way for her to exist. Director Rungano Nyoni based her film on real-life stories from women in Zambia and Ghana, where she spent some time at such confinements. Here she daringly illustrates—in a style that's part classic fairytale enchantment, part futuristic wonder—how widely held cultural superstitions are used to hold women back. *Witch's* most powerful scenes are between women weighing in on how they have next to no choice in life. This is an amazingly ambitious film. It's a little unwieldy, but Nyoni's fanciful journey is well worth the ride. 7:20 p.m. Monday, April 16 and Saturday, April 21 at St. Anthony Main Theatre.

—SOLOMON GUSTAVO

### Understated animated weirdness

*Have a Nice Day*

When young Xiao Zhang steals a bag of money from his gangster boss to fix his girlfriend's botched plastic surgery, he sets in motion a blackly comic series of catastrophes that entangle various desperate characters, including hopeless lovers, a butcher turned hitman, and an inventor with a pair of X-ray sunglasses. It's all rendered in fairly minimalist animation from auteur Liu Jian, who created the film almost entirely on his own over the course of three years. The mashup of absurd plot twists and grimy realism highlights the economic struggle in the margins of a small, shabby city—one that eerily resembles plenty of

languishing American metropolises. The grimly naturalistic story makes little use of the infinite possibilities of animation, and even at under 80 minutes the film feels a bit padded. But Liu's distinctive aesthetic and deadpan delivery set *Have a Nice Day* apart from other Chinese gangster films and endless American post-*Pulp Fiction* knockoffs. 9:55 p.m. Friday, April 13, and 9:50 p.m. Sunday, April 22 at St. Anthony Main Theatre; 9 p.m. Wednesday, April 18 at Metro State University. —BRYAN MILLER

### Why Ruth Bader Ginsburg is our fearless leader

RBG

Julie Cohen and Betsy West's portrait of Ruth Bader Ginsburg is so hot, we couldn't even get an advanced screener to let you know how awesome it is. Still, judging from the trailer alone, this documentary looks like it's going to be great. With footage of the notorious RBG herself pumping weights, whipping out shattering dissents, and becoming an icon, the film is going to appeal to her admirers—and probably win some new ones. The doc provides some background on Ginsburg's legacy as the second woman in the United States to serve on the Supreme Court, sharing some of the history behind her superstar status. The filmmakers had access to the justice's personal life, allowing for interviews with family members and others in her inner circle. You don't want to miss this one. 7 and 7:30 p.m. Thursday, April 12 at St. Anthony Main Theatre. —SHEILA REGAN

### A timely piece about police violence

*Crime + Punishment*

Police departments around the country are facing increased scrutiny over abuses of those they've sworn to protect. Delving into the volatile issue, documentary filmmaker Stephen Maing's latest work, *Crime + Punishment*, focuses on the illegal quota system utilized by the NYC Police

Department. Between 2014 and 2017, Maing spent countless hours accompanying NYPD officers, documenting not just their methods, but the explicit expectation to exceed a benchmark of summonses and arrests. Asserting that poorer communities were targeted by police because residents often don't have the resources to successfully contest the charges, Maing offers candid first-person accounts from officers in the so-called NYPD12, a group whose members risk career-ending recriminations to expose institutional misconduct. Culled from over a thousand hours of footage, Maing's work is startlingly immersive, taking audiences into the heart of the NYPD to draw a direct link between unscrupulous law enforcement practices and the tragedies left in their wake. 7 p.m. Friday, April 27 at Capri Theater; 1:20 p.m. Saturday, April 28 at St. Anthony Main Theatre. —BRAD RICHASON

### This vacation from hell is actually pretty soothing

*All You Can Eat Buddha*

*All You Can Eat Buddha* starts out as a charmingly humorous art-house flick, but somewhere in the middle it enters another dimension, one with telepathic octopuses, penis art collages, and necrosis. Mike (French actor Ludovic Berthillot) is a large man of many appetites and few words. He's alone on vacation at the El Palacio, located on an unnamed tropical island. Here he enjoys the pleasures of an all-inclusive stay: days spent getting sunburned at the pool, buffet binge eating, and plenty of sex with strangers. When Mike decides to prolong this stay indefinitely, things start to get a little weird. Outside the resort, the island is going through a revolution. Inside, Mike finds himself with strange healing powers after saving a beached octopus. His mystical state can only do so much, however. The hotel deteriorates amid political unrest, and so does Mike's health; he has chosen to stop taking his diabetes medicine. *All You Can Eat Buddha* lulls you in with the simple joys of vacation, but it also reminds





COURTESY OF 4TH ROW FILMS

you that good things can't last forever. The film is French-Canadian cinematographer Ian Lagarde's directorial debut. 4:50 p.m. Wednesday, April 18, and 7 p.m. Sunday, April 22 at St. Anthony Main Theatre; 5 p.m. Thursday, April 26 at Uptown Theatre.

—JESSICA ARMBRUSTER

### An unstuffy history lesson

*Bisbee '17*

In 1917, nearly 1,200 mine workers with alleged union ties in the town of Bisbee, Arizona, were rounded up by local law enforcement, loaded onto railroad cattle cars, and sent into the New Mexico desert, where they were left to fend for themselves. The so-called "Bisbee deportation" is the subject of Robert Greene's haunting documentary, *Bisbee '17*, which finds the current residents of Bisbee reckoning with the town's legacy. To some, the episode is a shameful chapter, while others view it as a harsh necessity. Greene depicts the range of opinions and emotions without excessive judgment or commentary. Known for blurring the lines between fact and fiction in documentaries like *Actress* and *Kate Plays Christine*, Greene stages re-enactments of the events surrounding the "deportation," with town residents playing the parts. Even during those sequences, the distinction between what's current and what's historical remains fluid, and while Greene eventually lays out the facts of the incident, he does so in an impressionistic fashion that is more about capturing a mood than delivering a history lesson. It's an approach that's genuinely affecting in its artificiality. 9:20 p.m. Sunday, April 15, 4:15 p.m. Friday, April 20, and 1:50 p.m. Wednesday, April 25 at St. Anthony Main Theatre. —JOSH BELL

### For alien encounters in Japan

*Before We Vanish*

Renowned Japanese genre filmmaker Kiyoshi Kurosawa explores a low-key alien invasion in *Before We Vanish*. The movie starts out with a rush of violence but

soon settles into a more sedate rhythm, as Kurosawa introduces three extraterrestrials who've taken over human bodies in what appears to be a reconnaissance effort. Two take the forms of bratty teens, and seem to have no qualms about their impending destruction of humanity, while the third ends up in the body of Shinji (Ryûhei Matsuda), a young married man whose wife gives him a different view of life on Earth. The aliens' practice of stealing "conceptions" directly from people's minds leads to some fantastically creepy moments, with the kind of detached menace that Kurosawa has developed in movies like *Pulse* and *Cure*. But as the movie focuses more on Shinji's burgeoning humanity in its plodding second half, it becomes more sentimental than unsettling. The broader Kurosawa's scope becomes, the less effective he is at surprising and jolting the audience. 9:20 p.m. Saturday, April 14, and 4:10 p.m. Thursday, April 19 at St. Anthony Main Theatre. —JOSH BELL

### A Navajo Nation family sees the silver lining

*The Blessing*

This documentary from Emmy-winning filmmaking duo Jorden Fein and Hunter Robert Baker follows a Navajo Nation family over the course of five years. During that time, the patriarch has mixed feelings about working as a coal miner. The gig provides for his family, but at the cost of the destruction of a sacred mountain. Meanwhile, his high school daughter struggles with her sexual identity, as she comes into her own as a player on the boy's football team while also competing for homecoming queen. The conundrums this family deals with—injuries that affect employment, fears of finding a place when you are different, environmental repercussions—are harrowing. However, *The Blessing* is actually an uplifting film, one that explores basic humanity. 5:15 p.m. Sunday, April 22; 7:10 p.m. Monday, April 23; and 9:10 a.m. Saturday, April 28 at St. Anthony Main Theatre. —JESSICA ARMBRUSTER

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# STRIKEOUT, WALK, OR HOME RUN?

The new-for-2018 Target Field fare, ranked

BY JAY BOLLER, EMILY CASSEL, AND KEITH HARRIS



LUCY HAWTHORNE

We experienced some sure-fire signs of spring last week. Temps plummeted to the mid-teens. The biggest April snowstorm in more than 30 years hit. Ah, and yes: Baseball returned.

But hey, you already have your Twins tickets, so it's time to bundle up, brave the elements, and suffer through a "good" time at the ballpark. At least there's new stuff to eat? An entire roster full of it, in fact.

What's a hit? Who whiffed? We scarfed down and rated the notable rookies with the help of our patented Strikeout!, Walk!, Home Run! System.

## HOME RUN!

### Kramarczuk's cheese brat

Conceptually, this one's a Sano-sized dinger: Take a brat from Kramarczuk's, the Minneapolis tubular meat institution, and inject that baby with perfectly melty cheese. The casing snaps, the cheddar oozes, and the smoky brat crumbles as the ingredients cascade into a greasy waterfall of everything good and holy in the world. The squishy white bun hasn't been revolutionized since the days of Dome Dogs (bring back Dome

Dogs!), but it holds the heart-stopping, dopamine-triggering delight together. *Sections 101, 112, and 312, Delta SKY360 Club; \$9*

### Holy Land wraps and pita chips

You know what you're getting with Holy Land, and what you're getting is good. The premier local Mediterranean/Middle Eastern deli now offers a choice between gyro and chicken shawarma wraps (\$11.50) at the ballpark, each encased in a super-soft pita that's not just satisfied with holding all that tender, well-seasoned meat together—it's plenty tasty in its own right. Top it off with a side of pita chips and hummus (\$8.50) and you've got the makings of a new baseball snack tradition. *Section 107*

### Murray's beef tenderloin

Last year, the beloved beef peddlers earned the dreaded strikeout tag on the demerits of the Smoked Beef Sandwich. Meet your comeback player of the year. This season, Murray's serves up a juicy, flavor-packed winner with its beef tenderloin. Richly accented with blue cheese and bacon, the steakhouse-quality medallion just melts in your mouth. The beautifully presented small plate might seem out of place amid mustard stains and peanut shells, but it's

available inside Bat & Barrel, the spiffy, enormously windowed gastropub that replaced the Metropolitan Club. All ticketholders are welcome—a refreshingly egalitarian move. *Bat & Barrel; \$59 (Editor's note: Prices were not made immediately available—yikes!)*

### Baja Haus poke, barramundi, and ceviche

We'll go to bat for the fish-forward fare at Wayzata's Baja Haus. A buttery soft tuna poke (\$19) glides down your gullet like it's sliding into home, and while a pan-seared barramundi (\$32) swimming in a sea of citrus butter and guajillo sauce doesn't get quite the kick we wanted from those peppers, it's a decadent dish (one that's almost too good for ballpark fare). If anything, skip the ceviche (\$14), a refreshing but just-okay smattering of shrimp and assorted other seafood you'll find far better takes on outside the walls of Target Field. *Bat & Barrel*

### Tattersall's Cocktails

Tattersall's at Target Field this year! We practically chugged the Ballpark Bootlegger, which, as cocktails go, is simple stuff: Tattersall vodka, lime crema, mint, and a little bit of lemon juice. It's also a perfect seventh-inning sipper—sweet, tangy, and cool, ready to balance out whatever fried meat bomb you wolfed down in the bottom of the third and help you chill out when you need to peel those sweaty thighs off your seat on a sunny summer day. This is the closer you want rounding out a beer-drenched afternoon. *Bat & Barrel; \$10-\$13*

## WALK!

### Impossible Burger

The much-hyped Impossible Burger is a textural marvel. Billed as the most cow-like to date, the vegan cheeseburger is a convincing product of chef-y innovation: The crispy exterior gives way to a granular core, and by gum, it might just fool a carnivore. Problem is, you won't trick 'em into thinking it tastes great. The thin, semi-dry patty wouldn't feel out of place baking beneath heat lamps in a school cafeteria. Still, for a bloodless lunch at the ballpark, you could do much worse. *Bat & Barrel; \$16*

### Hot Indian Foods tofu vindaloo

The curry-spiced 'fu in Hot Indian Foods' new vindaloo is pretty zippy, and it's served on a bed of satisfyingly sticky garlic-coconut rice that isn't halfbad. The slaw it's topped with, though, falls firmly into the "eh" category. If you're vegan (and if you don't go in for the beefy Impossible Burger), this might be worth ordering—the rest of us can do better just about anywhere else on the HI menu. *Section 120; \$11*

### Ike's tavern burger

Heading out to the ballpark and passing up a hot dog or a brat for their summery archrival, the hamburger, almost seems more

unconventional, daring, even sacrilegious than eating hummus or a fancy tuna plate. But if you're the kind of incorrigible rule-breaker who insists on burgering your way through nine innings, this slightly too well-done but otherwise acceptable exercise in beefy competence will more than suffice. *Bat & Barrel; \$14*

### Purple Rain salad

You say you want a salad, but you can't seem to make up your mind? The Purple Rain, with blueberries unexpectedly sweet-tarting up a cabbage-dominated mix of fresh garden veggies, has enough going on to cause neither sorrow nor pain to even the most chronically health-avoidant vitaminphobe. And what's that unexpectedly pleasant aftertaste of good intentions? All the ingredients are grown in town thanks to Roots for the Home Team, which brings together local organizations that instruct city youth in urban gardening. (They're also serving up a pretty tasty chicken and veggie soup at the stadium this year.) *Gate 34; prices vary*

## STRIKEOUT!

### Red Rabbit's chicken parmesan

Summertime at the ballpark: What better time to shovel steaming-hot chicken parmesan into your face as you bake under the sun? That'd be a ridiculous formula even with solid chicken parm, which Red Rabbit absolutely fails to deliver. Instead, we've got a salt-drenched, leather-dense puck of chicken slathered in red sauce that feels dumped from a Chef Boyardee can. We dig Red Rabbit, the newish North Loop sister restaurant of the Red Cow empire, but avoid this dish like a 95-mph fastball to the gut. *Bat & Barrel; \$21*

### Crave's cheeseburger sliders

Remember those Lunchables mini cheeseburger kits? We'd take one of those over Crave's comically lazy attempt at cheeseburger sliders. *Bat & Barrel; \$10*

### Bloody Mary with breakfast garnish

Might as well rebrand this monstrosity the "Kirby Fuck-It." Each year, another totally juiced bloody makes the Target Field menu, each more 'roided-up than the last. We've gotta skewer this one—a Sunday-only "specialty" with your standard sticks full of cheese cubes, peppers, and olives; a trio of Kramarczuk sausages; a slider; and an egg, ham, and cheese breakfast sandwich on an English muffin. (It weighs, like, five pounds!) It would be fine if the accompanying sandwiches were any good. They aren't. And where a truly spicy, truly good bloody might redeem subpar sammies, ours fell somewhere between blah and bland. The Twins are branding this a skip-breakfast sort of drink; we say you're better off pre-gaming with a McGriddle. *Hrbek's; \$23*



# A LIST

**SATURDAY** Modist turns 2 with beer and Har Mar Superstar **P. 17**

**SUNDAY** A hotdish revolution at Chowgirls Killer Catering **P. 21**

WEDNESDAY 4.11

## ART/TALK

### THE M OFF-SITE: NATIVE ARTIST BRAD KAHLHAMER

BOCKLEY GALLERY

Closing for renovations hasn't stopped the Minnesota Museum of American Art from continuing with its programming. While its space is under construction, the museum has been conducting a series, titled the M Off-Site, featuring artist talks and events at art spaces around the Twin Cities. This week, it's at Bockley Gallery in Minneapolis, where the M's curator, Christopher Atkins, will sit down with New York-based multidisciplinary artist Brad Kahlhamer. Kahlhamer draws on Native American folk imagery, street art, and pop culture for his eclectic pieces, which often explore identity. His work has been showcased at museums and galleries across the country, but when Kahlhamer is featured in a solo exhibition at the MMAA later this year, it will be his first time presenting art in Minnesota. 7 p.m. Free. 2123 W. 21st St., Minneapolis; 612-377-4669. —SHEILA REGAN

THURSDAY 4.12

## BOOKS

### SLOANE CROSBY

MAGERS & QUINN BOOKSELLERS

A decade ago, Sloane Crosby catapulted onto the literary scene with *I Was Told There'd Be Cake*, a collection of personal essays about her misadventures as a twentysomething in New York. Now the bestselling author returns to the genre that made her notorious with *Look Alive Out There*, a witty, incisive take on the outrageous situations she finds herself in. Whether it's moving into the perfect New York apartment only to be bombarded day and night by the antics of an entitled teen neighbor, hiking toward a volcano in Ecuador with two guides who speak as little English as she does Spanish, or being forced to befriend pot-selling swingers when she runs out of food while on retreat at a secluded cabin, Crosby has a knack for finding the humor



Painter Kimberly Benson teams up with Barbara Kreft for art shows at St. Kate's.

KIMBERLY BENSON, VANITAS #1

in awkward snafus. These 16 essays explore the weirdness of being human, and therefore fallible, in modern times. She'll be discussing the book in conversation with fellow literary celebrity Marlon James. 7 p.m. Free. 3038 Hennepin Ave. S., Minneapolis; 612-822-4611. —ERICA RIVERA

FRIDAY 4.13

## THEATER

### LITTLE SHOP OF HORRORS

SABES JEWISH COMMUNITY CENTER

Song and dance might be the common components of any musical, but a carnivorous plant who howls out homicidal inducements can only belong to *Little Shop of Horrors*. The seeds of *Little Shop* were first planted in the

farcical 1960 film by Roger Corman before flourishing in the imaginations of writer/lyricist Howard Ashman and composer Alan Menken. The story follows Seymour Krelborn, a hapless young flower shop employee who dreams of escaping his lowly Skid Row existence, preferably in the company of Audrey, his kindhearted co-worker with a knack for dating poisonous men. The discovery of a plant that thrives on human blood promises fame and fortune, if Seymour can swallow his moral revulsion. With a compelling songbook inspired by early 1960s pop and a parade of eccentric characters, the show was destined to be one of a kind. What made it a modern classic, as highlighted by this Kimberly Miller-directed staging for Chameleon Theatre, is the unexpectedly moving

love story between two world-weary misfits who yearn to exchange botanical bloodletting for a simple life "somewhere that's green." 7:30 p.m. Thursdays through Saturdays, plus Monday, April 16; 2 p.m. Sundays. \$19-\$25. 4330 Cedar Lake Rd. S., Minneapolis; 952-232-0814. **Through April 29 —BRAD RICHASON**

## COMEDY

### JAMIE BLANCHARD

ROYAL COMEDY THEATRE

"I was funny around my friends but I wasn't a class-clown type of guy, always looking for attention and trying to be funny," says Bloomington native Jamie Blanchard. "I just really took to watching standup. I had a childhood friend and we'd always stay up and watch Johnny





Bey Bowl brings some glitz to the alley.

STEPHEN SOKOLOUSKI

Carson, just to watch his monologue and the comedian he had on. Then we'd turn it off and go to bed." When Comedy Central appeared on his cable TV lineup, Blanchard was in standup heaven. "I became obsessed with it." It was a Brian Regan special that tipped the scales. "I think at the beginning I was just trying to be Brian Regan for the first two years I did standup," he laughs. "But I eventually found my own voice. You just have to find out who you are, what makes you unique and funny, and bring that to the stage." 21+. 8 p.m. Friday; 7 and 9:30 p.m. Saturday. \$20. 809 Mainstreet, Hopkins; 612-666-0809. **Through Saturday —P.F. WILSON**

#### BOOKS

### JOHN JODZIO

MOON PALACE BOOKS

Minneapolis author John Jodzio just can't quit the short story. His latest collection of calamitous and crazy tales is *This Is the Only Orientation You're Gonna Get*, the winner of Quarterly West's 2017 Chapbook Competition. Slapped with seemingly self-explanatory titles like "Most of You Know Me From Losing My Virginity to the Ben Franklin Impersonator" and "Last Summer I Had Sex With A Hair Stylist Named Lori Once Or Twice a Week," Jodzio still manages to surprise readers with plot twists told with his trademark balls-out humor. The vividly drawn but whacked-out characters get into the strangest situations: one honors his dead pet snake by attending an orgy; another handcuffs a pair of recovering addicts to the radiator to prevent relapse. Kinky sex, drug abuse, and senseless violence are rampant in his writing, but just when you think it's all shameless shock-jock grandstanding, Jodzio drops a profound sentiment into the narrative, proving he can stimulate the heart just as easily

as he does the funny bone. 7 p.m. Free. 3032 Minnehaha Ave., Minneapolis; 612-454-0455. —ERICA RIVERA

## SATURDAY 4.14

#### DRAG

### BEY BOWL: BEYONCÉ BOWLING

MEMORY LANES

Drag and bowling might seem like an unusual combo, but Memory Lanes can make events like this work. This Saturday, queens will take the stage (located directly on the lanes) to pay homage to Beyoncé, from her Destiny's Child days to her most recent album, *Lemonade*. While the artists perform, teams will bowl and get down to the iconic anthems. Local talents Sasha R. Cassadine, Genevieve Ramona Love, Kamaree Williams, and Sasha Carter Iman will be taking to the lanes for a night of glitter, power ballads, lady bops, and strikes. 21+. Sets are at 7 and 10 p.m. \$50-\$150 for groups to reserve lanes (comes to about \$22-\$25 per person); \$10 to just watch the show. 2520 26th Ave. S., Minneapolis; 612-721-6211. —JESSICA ARMBRUSTER

#### BEER

### 2ND ANNIVERSARY PARTY

MODIST BREWING CO.

Since opening two years ago in the North Loop, Modist Brewing Co. has hosted a slew of parties, including a Valentine's Day roller rink, pop-ups featuring witchy oddities from local artists, and a video-game makers mart. This Saturday, they'll be showcasing themselves as they turn two. The party will feature the launch of Bye Bye 16 oz Personal Tall Boy Best Summer Ever, a citrus lager made in collaboration with Har Mar Superstar. He'll be serenading the brewpub this evening, along with

CONTINUED ON PAGE 20 ►

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SATURDAY 12pm-9pm SUNDAY 12pm-9pm



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**CIGARETTES AFTER SEX**  
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**TUE APR 17**  
89.3 THE CURRENT PRESENTS  
**HOUNDMOUTH**  
WITH **FREDERICK THE YOUNGER**  
FIRST AVENUE \$20 / 7PM DOORS / 18+

## UP NEXT FIRST AVENUE MAINROOM



**APR 11**  
**THE WOOD BROTHERS**  
WITH NICKI BLUHM



**APR 14**  
**MARGO PRICE**  
NOWHERE FAST TOUR  
WITH BLACKFOOT GYPSIES



**APR 19**  
**L7**  
WITH DEATH VALLEY GIRLS



**APR 20**  
**SKIZZY MARS**  
WITH OLIVER TREE



**APR 21**  
**EROTIC CITY**  
FT. LENKA PARIS, DJ SHANNON BLOWTORCH, DJ ESPADA, ROY FREEDOM AND DJ SMITTY



**APR 22**  
**BABY YOU'RE A STAR**  
A KIDS DANCE PARTY  
FT. DJ JAKE RUDH (TRANSMISSION), DJ SMITTY



**APR 23**  
CITY PAGES PRESENTS  
**WAXAHATCHEE**  
AND **HURRAY FOR THE RIFF RAFF**  
WITH BEDOUINE



**APR 28**  
FOREVER YOUNG PRESENTS  
**BUMP N GRIND: THROWBACK R&B DANCE PARTY - PROM EDITION**



**APR 29**  
**PANDA BEAR**  
WITH GEOLOGIST, DJ MATTHEW ST-GERMAIN



**APR 30**  
**GEORGE EZRA**  
WITH NOAH KAHAN



**MAY 04**  
**UNKNOWN MORTAL ORCHESTRA**  
WITH MAKENESS



**MAY 05**  
**GEAR DADDIES**  
WITH MILES NIELSEN AND THE RUSTED HEARTS



**MAY 06**  
CITY PAGES PRESENTS  
**FLIP PHONE**  
SUPERSTAR DRAG CONTEST  
HOSTED BY MICHELLE VISAGE (RUPAUL'S DRAG RACE)



**MAY 07**  
**PETER HOOK & THE LIGHT**  
WITH DJ JAKE RUDH (TRANSMISSION)



**MAY 09**  
**JIMMY EAT WORLD**  
INTEGRITY BLUES THE TOUR  
WITH THE HOTELIER, MICROWAVE



**MAY 10**  
**THE FRATELLIS**  
WITH BLOOD RED SHOES



**MAY 11**  
GO 96.3 PRESENTS  
**BISHOP BRIGGS**  
WITH MATT MAESON  
HOSTED BY JORDAN, GO 96.3



**MAY 12**  
**BRIAN JONESTOWN MASSACRE**  
WITH CHATHAM RISE



**MAY 13**  
**THE BREEDERS**  
WITH MELKBELLY



**MAY 15**  
**THE STRUTS**  
WITH THE GLORIOUS SONS, SPIRIT ANIMAL



**MAY 17**  
89.3 THE CURRENT PRESENTS  
**ANDERSON EAST**  
WITH J.S. ONDARA



**MAY 18**  
**THE SUBURBS**  
WITH PORCUPINE, KISS THE TIGER



**MAY 19**  
**JOEY BADASS**  
THE AMERIKKANA TOUR  
WITH BOOGIE, BUDDY, DESSY HINDS




**JUN 05**  
89.3 THE CURRENT PRESENTS  
**EELS**

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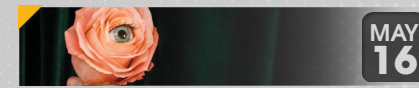


## UP NEXT PALACE THEATRE

 BEST CONCERT VENUE - CITY PAGES 2017



**MAY 06**  
**DR. DOG**  
CRITICAL EQUATION TOUR  
W/ SON LITTLE



**MAY 16**  
**MARIAN HILL**  
W/ MICHL



**MAY 17**  
**LAKE STREET DIVE**  
W/ LIZ VICE



**AUG 01**  
**BEN HARPER & CHARLIE MUSSELWHITE**

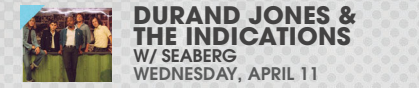


**AUG 11**  
**PUNCH BROTHERS**  
W/ MADISON CUNNINGHAM

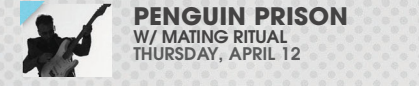


**AUG 17**  
**BEACH HOUSE**

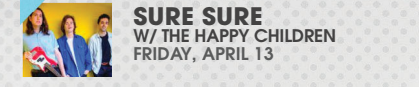
## UP NEXT 7TH ST ENTRY



**DURAND JONES & THE INDICATIONS**  
W/ SEABERG  
WEDNESDAY, APRIL 11



**PENGUIN PRISON**  
W/ MATING RITUAL  
THURSDAY, APRIL 12



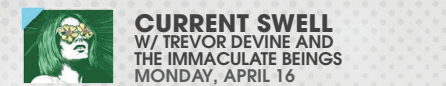
**SURE SURE**  
W/ THE HAPPY CHILDREN  
FRIDAY, APRIL 13



**RIPE**  
W/ CALEB HAWLEY, ESPADA  
SATURDAY, APRIL 14



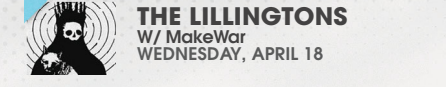
**LONGFALL**  
ALBUM RELEASE SHOW  
W/ MILD MANNER, COVALENT BLONDE  
SUNDAY, APRIL 15



**CURRENT SWELL**  
W/ TREVOR DEVINE AND THE IMMACULATE BEINGS  
MONDAY, APRIL 16



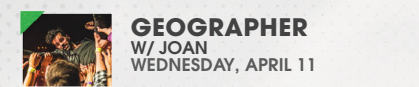
**EUSTACE THE DRAGON, THE COLLECTION, AND INSIDE VOICE**  
TUESDAY, APRIL 17



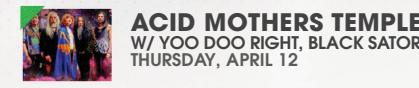
**THE LILLINGTONS**  
W/ MakeWar  
WEDNESDAY, APRIL 18

## UP NEXT TURF CLUB

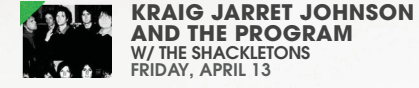
 BEST MUSIC RESIDENCY, BEST JUKEBOX - CITY PAGES 2017



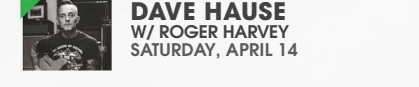
**GEOGRAPHER**  
W/ JOAN  
WEDNESDAY, APRIL 11



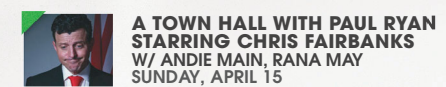
**ACID MOTHERS TEMPLE**  
W/ YOO DOO RIGHT, BLACK SATORI  
THURSDAY, APRIL 12



**KRAIG JARRET JOHNSON AND THE PROGRAM**  
W/ THE SHACKLETONS  
FRIDAY, APRIL 13



**DAVE HAUSE**  
W/ ROGER HARVEY  
SATURDAY, APRIL 14



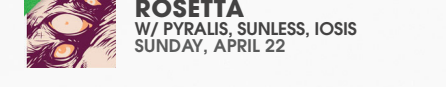
**A TOWN HALL WITH PAUL RYAN**  
STARRING CHRIS FAIRBANKS  
W/ ANDIE MAIN, RANA MAY  
SUNDAY, APRIL 15



**AMPLIFIED HEAT**  
W/ BUFFALO FUZZ, ZIG ZAG WANDERER  
WEDNESDAY, APRIL 18



**MARSHALL CRENSHAW AND THE BOTTLE ROCKETS**  
THURSDAY, APRIL 19



**ROSETTA**  
W/ PYRALIS, SUNLESS, IOSIS  
SUNDAY, APRIL 22

## UP NEXT OTHER VENUES



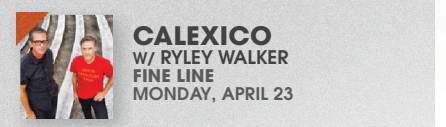
**TAUK**  
SHAPESHIFTER TOUR  
W/ PHO  
FINE LINE  
THURSDAY, APRIL 12



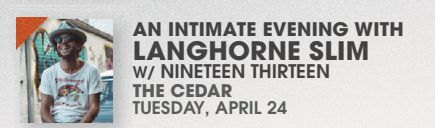
**WILD CHILD**  
EXPECTATIONS TOUR  
W/ THE WILD REEDS  
THE CEDAR  
FRIDAY, APRIL 13



**KATE NASH**  
YESTERDAY WAS FOREVER TOUR  
W/ MIYA FOLICK  
FINE LINE  
THURSDAY, APRIL 19



**CALEXICO**  
W/ RYLEY WALKER  
FINE LINE  
MONDAY, APRIL 23



**AN INTIMATE EVENING WITH LANGHORNE SLIM**  
W/ NINETEEN THIRTEEN  
THE CEDAR  
TUESDAY, APRIL 24



**CARPENTER BRUT**  
LEATHER PATROL TOUR 2018  
W/ JEAN JEAN  
FINE LINE  
WEDNESDAY, APRIL 25

## COMING SOON



**WED JUN 06**  
**LITTLE DRAGON**  
FIRST AVENUE  
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**FRI JUN 15**  
**FRANCIS and the LIGHTS**  
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**SAT JUN 23**  
**HAR MAR SUPERSTAR SINGS SAM COOKE**  
FITZGERALD THEATER  
\$35 / 7PM DOORS / ALL AGES  
ON SALE FRIDAY, APRIL 13 AT 12PM



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## TICKET OUTLETS

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## A-LIST

### CONTINUED FROM SATURDAY ►

noise band Marijuana Deathsquads and metal group Cantharone, plus sets from Tay the Air Nomad, DJ Mike 2600, and Beard. Burlesque of North America will be creating live art, and the Curious Goat food truck will keep crowds sated one honey-dipped cheese curd at a time. Tickets and more info can be found at squareup.com. 21+. 6 p.m. to midnight. \$15. 505 N. Third St., Minneapolis; 612-454-0258. —JESSICA ARMBRUSTER

### COMEDY

#### JO KOY

PANTAGES THEATRE

Jo Koy is probably most recognized from his appearances on *The Adam Carolla Show*, a podcast where he does a variety of characters and voices. He also has his own podcast, *The Koy Pond*. "I'm talking more about my son now," says the comedian of his current set. "He's 14, so it's fun to talk about him. That's a whole different dude that's living with me than he was before." One thing Koy is not discussing with audiences is politics. "That's not my style," he insists. "I leave that to people like Bill Maher, Lewis Black, and Dennis Miller. I don't really enjoy that style of comedy per se, so I don't like doing it, either." Besides, there's so much to talk about at home. "My son's buying the same clothes I did when I was 14. I tell him he's dressing just like I used to, and he hates hearing that. 'No way, dad. It's totally different.'" 7 p.m. \$39-\$114. 710 Hennepin Ave., Minneapolis; 612-339-7007. —P.F. WILSON

### FESTIVAL

#### 62ND ANNUAL GSTA ROD & CUSTOM SPECTACULAR

MINNESOTA STATE FAIRGROUNDS

One of the best signs of spring in the Twin Cities is when flashy cars take to the streets. This weekend will feature a sweet car summit, as over 100 hot rods, race cars, classics, street machines, motorcycles, and customs will be parking themselves at the Fairgrounds. Check out sparkly vintage vehicles that look as new as they did 50 years ago, gaze upon projects in progress, and get car-rehab advice from hobbyists and pros who know what they're talking about. Food trucks and entertainment round out this annual happening. 9 a.m. to 8 p.m. Saturday; 9 a.m. to 6 p.m. Sunday. \$12; \$5 kids 12-15; free for kids under 12. 1265 Snelling Ave., St. Paul; 651-288-4400. **Through Sunday** —JESSICA ARMBRUSTER

### THEATER

#### FOLLIES

ARTISTRY AT BLOOMINGTON  
CENTER FOR THE ARTS

The most effective musicals can make songs feel like a completely natural mode of expression, as if the emotional potency of the moment couldn't be adequately conveyed by mere words. Such is the persuasion of *Follies*, the revered Stephen Sondheim musical that fuses past and present into one impassioned moment. On the surface, *Follies* concerns two couples reunited for a night at a once-vibrant, now derelict Broadway theater slated for demolition. The theater serves as a poignant reminder

### ART/DOGS

#### DOG DAY

CALIFORNIA BUILDING

This Saturday, the California Building will be both art- and dog-friendly, as studios open up for a day of gallery receptions, sales, and dog-related happenings. Check out art on display and chat with local creative talents. Dogs will be making art, too, as stations will be set up with animal-safe paints that can be applied to paws, for use on a canvas that people can take home. Giveaways will abound as well, with freebies for those who show up early. 11 a.m. to 4 p.m. Free. 2205 California St. NE, Minneapolis; 612-788-5551.

—JESSICA ARMBRUSTER



SARAH BETH PHOTOGRAPHY

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THINKSTOCK

of an earlier time when the two women were showgirls, the two men were patrons, and their futures were rife with possibilities. Summoning the ghosts of the past, Sondheim's compositions purposefully evoke the musical styles of the 1920s and 1930s. Benjamin McGovern directs this production. 7:30 p.m. Wednesdays through Saturdays; 2 p.m. Sundays. \$41. 1800 W. Old Shakopee Rd., Bloomington; 952-563-8575. **Through May 6 —BRAD RICHASON**

#### ART/GALLERY

### BARBARA KREFT/ KIMBERLY BENSON

CATHERINE G. MURPHY GALLERY

Painter Barbara Kreft's abstractions incorporate the colors and shapes of a mid-century modern palette, generating compositions that explode on the canvas with the fresh energy of hope and possibility. Painter Kimberly Benson's abstractions are robust with color, texture, and detail, not unlike the 17th-century still-life works of the Dutch masters. Together, their pieces move through art and aesthetic history with a boldness and surety that challenges the viewer to open their eyes and see. There will be an opening reception on Saturday, April 14, from 6 to 8 p.m., and a gallery talk on Thursday, May 3 at 2 p.m. 2004 Randolph Ave., St. Catherine University, St. Paul; 651-690-6644. **Through May 20 —CAMILLE LEFEVRE**

SUNDAY 4.15

#### FOOD

### 14TH ANNUAL HOTDISH REVOLUTION

SOLAR ARTS BUILDING

Chowgirls Killer Catering is hosting an epic hotdish party this

Sunday afternoon. Home cooks are encouraged to make a batch of their best hotdish to share and enter in one of seven competitive categories: spicy, vegetarian, fins and feathers, tater tot excellence, beef and pork, peoples' choice, and made by kids. Sample your way through the selections, and vote for the ones you deem to be the most delicious. There will also be a Jell-O mold competition, which should yield some visually stunning results. The sampling also carries over into beer, with a Northeast brewery flight offered for \$10. 4 to 7 p.m. \$10; free if competing. 711 15th Ave. NE, Minneapolis; 763-234-5069. **—JESSICA ARMBRUSTER**

#### ART/MUSEUM

### AMAR KANWAR, SUCH A MORNING

MINNEAPOLIS INSTITUTE OF ART

Amar Kanwar's *Such a Morning* can be found in the Minneapolis Institute of Art's photography gallery, where the museum's New Pictures series showcases artists who push the boundaries of new media. The New Delhi-based artist's 85-minute, single-channel film was first shown at the prestigious modern-art showcase documenta 14, and receives its U.S. premiere here. The film centers on an aging math professor who embarks on a study of 49 types of darkness. Archival footage, a fictional narrative, and documentary materials are used to create and challenge perspectives on reality. It's fitting subject matter for our times. The film will be shown every 90 minutes during museum hours, starting at 10:10 a.m. There will be a \$10 artist's talk at 2 p.m. Sunday, April 15. Free. 2400 Third Ave. S., Minneapolis; 612-870-3000. **Through August 12 —CAMILLE LEFEVRE**

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# BEHIND THE PAINT

Stanley Tucci's *Final Portrait* paints a small picture of Alberto Giacometti



Geoffrey Rush as  
Alberto Giacometti

PHOTO BY PARISA TAGHIZADEH, COURTESY OF SONY PICTURES CLASSICS

BY TONY LIBERA

**F**inal Portrait is an odd little movie: a dip into the life of renowned Swiss artist Alberto Giacometti that doesn't really have much to say but still manages to hold our attention.

This isn't a biopic so much as it is a quick sketch. Written and directed by Stanley Tucci, the movie details a couple hours in 1964 that turn into a couple weeks, when Giacometti (Geoffrey Rush) the perfectionist tries painting his American friend, the author James Lord (Armie Hammer), and finds the task more difficult than he first imagined... or at least more difficult than he first let on.

In terms of drama, there's not a whole lot going on here. Giacometti tries to paint Lord. He becomes frustrated. He procrastinates. He starts over. Lord becomes frustrated. He changes his flight home for the umpteenth time. They get nowhere.

And hours turn into days, days turn into weeks.

Though it's somewhat by design, this isn't the most engaging narrative. That's not to say it's boring, per se, but *Final Portrait* won't exactly leave you hanging on the

edge of your seat. Tucci's focus is on the characters. As such, the interplay between Giacometti and Lord is paramount, and Rush and Hammer do enough here to keep this thing afloat, while Tucci leverages camerawork to make a mini-statement on art and vision.

Tucci really leans into Giacometti's angst, but he takes a lighthearted angle that makes for more of a comedy than a deep exploration of creative brilliance. Rush is crucial here, playing the artist with just enough madness to relate his genius and enough charm for us to look past his many imperfections (though Giacometti's infidelity is a bit too glamorized). The actor is perennially trustworthy, so it's no surprise he knocks what he can out of the park. It's just a bit of a shame the narrative doesn't really allow him to reach either highs or lows.

Hammer's take on James Lord counterbalances Rush's mania nicely. His comedic chops are present, though far more subtle. While Hammer plays the straight man, more or less, he's not without his own solid one-liners, and the two ultimately form a winsome pair. It would be hard to see this picture succeeding at all without

## FINAL PORTRAIT

directed by Stanley Tucci  
now open, Edina Cinema

such strong performances from these two actors.

Ultimately, those unfamiliar with Giacometti or his work may not find *Final Portrait* to be the most moving theatrical experience. Intent is key in these small indie flicks, and it's clear this is a passion project for Tucci. But for the casual viewer, we don't dive deep enough. Nothing is really illuminated; no points are driven home. And while cursory research outside the film reveals that this painting would sell for \$20 million in 2015, the movie itself gives us very little context as to what makes this particular moment in time interesting.

To be clear, *Final Portrait* is not without merit. It's just that it's built to be a vignette rather than a profound experience. The movie serves as a perfectly fine character study, but it will also leave most people unsatisfied. That said, Giacometti fans and people who think Picasso was a hack will probably have a delightful time. **CP**

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# DANCERS IN THE DARK

*Five Points* moves through the mean streets of NYC



DAN NORMAN

BY JAY GABLER

**F**ive Points is a brand-new show, but its premise could come straight out of the classic musical-theater playbook. Two men from different backgrounds are sharing the mean streets of New York City. One dreams of the future, and one is haunted by the past. Little do they realize their lives will ultimately converge... in a dance-off.

Theater Latté Da's much-anticipated world premiere features a script by the talented and busy local playwright Harrison David Rivers, with music by Ethan D. Pakchar and Douglas Lyons, the latter of whom wrote the lyrics. Set in Five Points circa 1863—also the milieu for Martin Scorsese's *Gangs of New York*—the musical was inspired by actual dance competitions between an African American man named William Lane (aka "Master Juba") and an Irishman named John Diamond.

In director Peter Rothstein's Ritz Theater production, Ben Bakken plays the brooding Diamond, who used to work for P.T. Barnum (Dieter Bierbrauer) as a touring dancer. He's now a single father whose wife died after, he believes, he neglected her during his years on the road.

Meanwhile, Lane (Lamar Jefferson) draws crowds to a dance hall run by his father, Pete (T. Mychael Rambo). Willie is tempted when Barnum offers a contract, but Pete forbids his son from signing, arguing that the seemingly lucrative offer will prove a Faustian bargain. Ultimately, the impresario realizes he can play one dancer against the other.

## FIVE POINTS

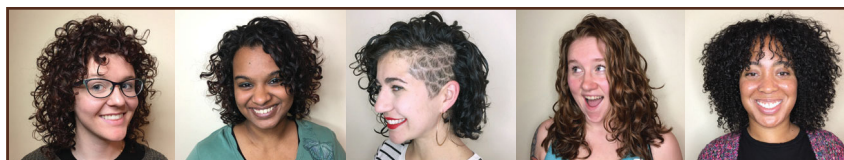
Ritz Theater  
345 13th Ave. NE, Minneapolis  
612-339-3003; through May 6

The show's creators are disciplined in refusing to tick the boxes you'd normally expect a musical like this to check off. There's no choreographed street fighting, no historical pageantry, and, in fact, surprisingly little dancing at all. These men's feet are fraught, and when they dance, the show tends to tip into slow motion, dramatizing the idea of their movement more than the actual fact of it.

The signature note of *Five Points* is one of frustrated longing: for freedom, for love, for peace. Two full acts is a long time to hold a note, and as a result the show feels oddly flat. It doesn't aim for emotional peaks and valleys, but focuses on gradually unpacking its complex story.

If *Five Points* doesn't quite add up to more than the sum of its parts, from song to song there's plenty to absorb and to enjoy. Pakchar and Lyons ably span the distance from pained laments to rousing Americana-flavored choruses, and the cast is solid, with stars Jefferson and Bakken supported by ace veterans including Ann Michels and the invaluable Rambo.

Poignantly, the only performer who gets to really cut loose with carefree exuberance is Alejandro Vega as Diamond's young son, who borrows moves from both his father and from his idol Lane. John Jr. gives the show a few uplifting moments, but we know they won't last for long. **C**

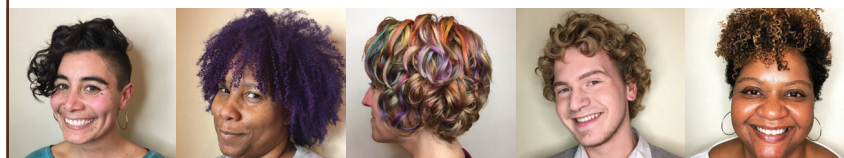


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# FIVE POINTS



Photo by Allen Weeks

## New York City. 1863.

Set amidst the tumult of the Civil War, *Five Points* chronicles the journeys of Willie Lane, a young African American performer at the famed Almack's Dance Hall, and John Diamond, an Irish immigrant and former jig champion. Inspired by the confluence of African American and Irish cultures, and the birth of American tap dance, *Five Points* tells the story of two men who risk everything for the chance to be a part of the American Dream.

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## LIZ GARDNER

34, CREATIVE DIRECTOR

### What are you wearing?

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### Describe your style:

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### Best places to shop:

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### One thing in your closet

#### you can't live without:

This jacket.



## SAKINA BOULAAYOUNE

35, MOM

### What are you wearing?

A Peace Treaty scarf, Repetto shoes, Louis Vuitton bag, Zara jeans and T-shirt, Cuyana cardigan.

### Describe your style:

Modern, comfort, classy.

### Best places to shop:

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### One thing in your closet

#### you can't live without:

My jeans.



## SABRINA FINLAY

38, CEO OF OTABO

### What are you wearing?

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### Describe your style:

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#### you can't live without:

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# "SHOOT IT UP AND GET THE HELL OUT"

Bill Sullivan revisits his glory days as the Replacements' roadie in *Lemon Jail*

BY ERICA RIVERA

Bill Sullivan could tell you stories. And in *Lemon Jail: On the Road with the Replacements*, a "more hysterical than historical" tour diary about his experiences as a roadie in the '80s, he does just that.

It all started at the Walker Art Center, where Sullivan now nurses a Gluek's as he recalls his past. His curly brown hair is a touch bedraggled, his goatee graying. He no longer quite resembles the "skinny and cute with guyliner" portrait of himself in the book.

Sullivan first heard the Replacements on KDWB during a shift at the Walker as a night guard. After the band played the museum, Sullivan befriended them, and in April 1983, he quit the guard gig and joined band members Paul Westerberg, Bob Stinson, Tommy Stinson, and Chris Mars, along with fellow roadie Tom "Carton" Carlos and manager Peter Jesperson, for the Replacements' first national tour.

*Lemon Jail*, named after the band's derelict van, takes readers on the road, behind the scenes, and in-studio over six years, highlighting tours with the likes of Tom Petty and the Heartbreakers, R.E.M., and X.

Drugs, booze, and unruly urination splatter almost every page, but Sullivan doesn't think the guys were that wild. "There was drinking and driving going on but no different than anybody else was doing back then," he says. "We were just kids trying to have fun. And mostly it was fun, even when things went wrong. And some things went really wrong." (See: the Mats' infamous *Saturday Night Live* appearance—and subsequent lifetime ban from NBC.)

Sullivan didn't know how to be a roadie when he hopped aboard the "lemon jail," and he'd spend much of his time with the Replacements afraid of being fired. But the college dropout was innovative, and he learned on his feet. "It's a nonstop, all-the-time, you-have-to-be-ahead-of-it [gig]. If you're not ahead of it, you're behind it, and somebody's mad," he says. Among his duties: leafleting, finding pads to crash in,



Bill Sullivan and Paul Westerberg share a moment.

COURTESY OF BILL SULLIVAN

hauling amps and drums, getting guitars repaired, replenishing the supply of drumsticks, littering the stage with guitar picks (Westerberg didn't like them taped to the mic stand), and completing the "idiot check" (the last pre-departure run-through to ensure nothing important was left behind).

"You go in. You destroy the town—like a cowboy might. Shoot it up and get the hell out," Sullivan says of the band's M.O. "But no shooting, of course. We were not violent people."

The Replacements were "like a gang," Sullivan says. If California punks were political and New Yorkers were artsy, the Replacements were... their own thing. And often misunderstood. "Sometimes the punk bands we played with kind of laughed at us," Sullivan says. "Until the band played. They really could tear the bejesus out of everybody else, if they felt like it."

"The only times they were bad is when they wanted to be bad," according to Sullivan. "It had nothing to do with drinking or drugs. And it didn't matter if the people were mean or they were nice. If they wanted to mess up the show, they did. And if they wanted to kill it, they just killed. They could

just do it. They were so good."

And yet, Sullivan says, he was never a super-fan of the Replacements like those featured in the 2011 documentary *Color Me Obsessed*. "I was the guy picking up their clothes at the end of the night, fixing their amps, driving them around," he says. "They were my friends for sure—and they still are—but it wasn't an obsession."

Sullivan doesn't remember everything from those days, and his conversation can zig-zag like a tour van across Ohio. For *Lemon Jail*, he collected scribbles from those years on the road, much of it on stationery he lifted from European hotels, and after he raised \$5,760 in a 2014 Kickstarter campaign, he set to work. (University of Minnesota Press regional trade editor Erik Anderson pruned the manuscript to a trim 160 pages.) The stories are interspersed with 86 black-and-white photographs—many of them Sullivan's, many as dark and blurry as his memory seems to be.

Sullivan left the Replacements when he received an offer to tour with Soul Asylum. "I could have stayed on 'til the end," he says. "But I knew the end was coming."

Sullivan hedges when asked what the

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SATURDAY, APRIL 14  
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Shane Tripp, Wild Age  
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## MUSIC

Replacements meant to him. "Being corny is definitely against the Replacements' oath," he says. But his experience with the band set him on his path as a lifelong roadie and tour manager. He's since worked with artists like Bright Eyes, Cat Power, the New Pornographers, and Spoon. Sullivan can tell you which countries you can party safely in (Spain, yes; Germany, no), why you shouldn't open tiny bottles of Schweppes ginger ale at room temperature (unless you want to get soaked), and about the time he accidentally ordered reindeer testicles in Sweden.

Sullivan bought the 400 Bar in 1996, making the venue a home for punk and indie rock on the West Bank before it closed in 2012. He tours so frequently now that he doesn't even have a proper home base. Instead, he hunkers down with his brother, who owns a coffee shop in Raleigh, North Carolina, or with a friend in Texas. Sullivan won't discuss his personal life beyond sharing that he has a girlfriend. Regarding his childless lifestyle, he says, "I like kids. Don't get me wrong. They're wonderful. A lot of work. Expensive. Dirty."

Can't musicians be all those things as well? Sullivan laughs. "You can wedgie a guitar player," he says. "You can't wedgie a five-year-old."

In his travels, Sullivan has come to especially enjoy Europe, which he describes as "old as hell" and "super cool." And he's made plenty of friends along the way, from club owners to college kids who went on to be record executives to people whose floors he slept on. "The high is all the people you meet," he says. "The low is hemorrhoids."

Sullivan already has another book idea percolating. The Minneapolis native came of age as part of an Irish Catholic family around the Chain of the Lakes, where he worked the concessions. About those lakes, he says, he can tell stories far darker than anything that happened on tour with the Replacements. **LP**

## CRITICS' PICKS

### MARGO PRICE

FIRST AVENUE, SATURDAY 4.14

Following troubles including the death of her infant son, alcohol abuse, and jail time, Margo Price broke through in 2016 with *Midwest Farmer's Daughter*, a '70s-style country outing where she reflected on her backstory with poignant candor. On last year's more boogie-rocking *All America Made* (released, like *MFD*, on Jack White's Third Man Records), Price went political, contemplating inequalities and double standards on "Pay Gap" and "Wild Women." With Blackfoot Gypsies. 18+. 8 p.m. \$30. 701 First Ave. N., Minneapolis; 612-338-8388.

—MICHAEL MADDEN



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**♈ ARIES** (March 21-April 19): Aries statesman Thomas Jefferson was the third president of the United States. He wrote one of history's most famous documents, the Declaration of Independence. He was an architect, violinist, inventor, and linguist who spoke numerous languages, as well as a philosopher who was knowledgeable about mathematics, surveying, and horticulture. But his most laudable success came in 1789, when he procured the French recipe for macaroni and cheese while living in France, and thereafter introduced the dish into American cuisine. JUST KIDDING! I'm making this little joke in the hope that it will encourage you to keep people focused on your most important qualities, and not get distracted by less essential parts of you.

**♉ TAURUS** (April 20-May 20): In the early 1990s, Australian electrical engineer John O'Sullivan toiled on a research project with a team of radio astronomers. Their goal was to find exploding mini-black holes in the distant voids of outer space. The quest failed. But in the process of doing their experiments, they developed technology that became a key component now used in wi-fi. Your digital devices work so well in part because his frustrating misadventure led to a happy accident. According to my reading of your astrological omens, Taurus, we may soon be able to make a comparable conclusion about events in your life.

**♊ GEMINI** (May 21-June 20): In the fictional world created by DC Comics, the superhero Superman has a secret identity as a modest journalist named Clark Kent. Or is it the other way around? Does the modest journalist Clark Kent have a secret identity as the superhero Superman? Only a few people realize the two of them are the same. I suspect there is an equally small number of allies who know who you really are beneath your "disguises." Gemini, but upcoming astrological omens suggest that could change. Are you ready to reveal more about your true selves? Would you consider expanding the circle that is allowed to see and appreciate your full range and depth?

**♋ CANCER** (June 21-July 22): Playwright Tennessee Williams once spent an evening trying to coax a depressed friend out of his depression. It inspired him to write a poem that began like this: "I want to infect you with the tremendous excitement of living, because I believe that you have the strength to bear it." Now I address you with the same message, Cancerian. Judging from the astrological omens, I'm convinced you currently have more strength than ever before to bear the tremendous excitement of living. I hope this news will encourage you to potentize your ability to welcome and embrace the interesting puzzles that will come your way in the weeks ahead.

**♌ LEO** (July 23-Aug. 22): Are you finished dealing with spacious places and vast vistas and expansive longings? I hope not. I hope you will continue to explore big, bold, blooming schemes and wild, free, booming dreams until at least April 25. In my astrological opinion, you have a sacred duty to keep outstripping your previous efforts. You have a mandate to go further, deeper, and braver as you break out of shrunken expectations and push beyond comfortable limitations. The unknown is still more inviting and fertile than you can imagine.

**♍ VIRGO** (Aug. 23-Sept. 22): Between December 5 and 9, 1952, London was beset with heavy fog blended with thick smog. Visibility was low. Traffic slowed and events were postponed. In a few places, people couldn't see their own feet. According to some reports, blind people, who had a facility for moving around without the aid of sight, assisted pedestrians in making their way through the streets. I suspect that a metaphorically comparable phenomenon may soon arise in your sphere, Virgo. Qualities that might customarily be regarded as liabilities could at least temporarily become assets.

**♎ LIBRA** (Sept. 23-Oct. 22): Your allies are always important, but in the coming weeks they will be even more so. I suspect they will be your salvation, your deliverance, and your treasure. So why not treat them like angels or celebrities or celebrity angels? Buy them ice cream and concert tickets and fun surprises. Tell them secrets about their beauty that no one has ever expressed before. Listen to them in ways that will awaken their dormant potentials. I bet that what you receive in return will inspire you to be a better ally to yourself.

**♏ SCORPIO** (Oct. 23-Nov. 21): In the coming weeks, I suspect you will be able to find what you need in places that are seemingly devoid of what you need. You can locate the possible in the midst of what's apparently impossible. I further surmise that you will summon a rebellious resourcefulness akin to that of Scorpio writer Albert Camus, who said, "In the midst of hate, I found there was, within me, an invincible love. In the midst of tears, I found there was, within me, an invincible smile. In the midst of chaos, I found there was, within me, an invincible calm. No matter how hard the world pushes against me, within me, there's something stronger—something better, pushing right back."

**♐ SAGITTARIUS** (Nov. 22-Dec. 21): In 1936, Herbert C. Brown graduated from the University of Chicago with a bachelor's degree in science. His girlfriend Sarah Baylan rewarded him with the gift of a two-dollar book about the elements boron and silicon. Both he and she were quite poor; she couldn't afford a more expensive gift. Brown didn't read the book for a while, but once he did, he decided to make it his subject the core of his own research project. Many years later, he won the Nobel Prize in Chemistry for his discoveries about the role of boron in organic chemistry. And it all began with that two-dollar book. I bring this story to your attention, Sagittarius, because I foresee you, too, stumbling upon a modest beginning that eventually yields breakthrough results.

**♑ CAPRICORN** (Dec. 22-Jan. 19): In 20 B.C., Rome's most famous poet was Quintus Horatius Flaccus, known to us today as Horace. He prided himself on his meticulous craftsmanship, and advised other writers to be equally scrupulous. Once you compose a poem, he declared, you should put it aside for nine years before deciding whether to publish it. That's the best way to get proper perspective on its worth. Personally, I think that's too demanding, although I appreciate the power that can come from marshalling so much conscientiousness. And that brings me to a meditation on your current state, Capricorn. From what I can tell, you may be at risk of being too risk-averse; you could be on the verge of waiting too long and being too cautious. Please consider naming a not-too-distant release date.

**♒ AQUARIUS** (Jan. 20-Feb. 18): Luckily, you have an inventive mind and an aptitude for experimentation. These will be key assets as you dream up creative ways to do the hard work ahead of you. Your labors may not come naturally, but I bet you'll be surprised at how engaging they'll become and how useful the rewards will be. Here's a tip on how to ensure you will cultivate the best possible attitude: Assume that you now have the power to change stale patterns that have previously been resistant to change.

**♓ PISCES** (Feb. 19-March 20): May I suggest that you get a lesson in holy gluttony from a Taurus? Or perhaps pick up some pointers in enlightened self-interest from a Scorpio? New potential resources are available, but you haven't reeled them in with sufficient alacrity. Why? Why oh why oh why? Maybe you should ask yourself whether you're asking enough. Maybe you should give yourself permission to beam with majestic self-confidence. Picture this: Your posture is regal, your voice is authoritative, your sovereignty is radiant. You have identified precisely what it is you need and want, and you have formulated a pragmatic plan to get it.

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mississippi hot club

9:30pm : the gentlemen's

anti-temperance league

thu : april 12

9:30pm : bitter ghost

in lieu, goodnight ritual

fri : april 13

7pm : laura and sean's

movie and music trivia

10pm : junior varsity,

lunch duchess, dairilyland

sat : april 14

7pm : trivia mafia presents

331 drinkin' spelling bee

10pm : scoundrel spence and genreal

(album release party)

sun : april 15

3-5pm : rezo city: resonator

guitar player series featuring:

dakota dave hull

8pm : trivia mafia

mon : april 16

8pm : the roe family singers

10pm : doug otto and friends

tue : april 17

7-9pm : t.e.e. - tuesday, early evening.

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## CROSSWORD

1	2	3	4	5		6	7	8	9		10	11	12
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65					66					67			
68					69					70			

## FOOD HOT TAKES

BY BRENDAN EMMETT QUIGLEY

### Across

- 1 Hot bedtime drink
- 6 Have legs
- 10 Behind
- 13 Sky blue
- 14 Around
- 15 Alibi \_\_\_\_
- 16 Hot take #1: Stockpiling the Half & Half?
- 18 Ticked a box

- 19 Shorn females
- 20 Hairy chest beater
- 21 Kind of engine
- 22 Drum fill sound
- 24 Hot take #2: Weenie that's been in the water too long?

- 26 Feel (for)
- 28 Lays down the lawn
- 29 Hot take #3: Biblical brother's sausages?

- 34 Make a wager
- 37 Fare poorly
- 38 Wraps up, as with cables
- 40 Altar in space
- 41 Thorny patch
- 44 Hot take #4: Indian takeout enjoyed mid-flight?

- 47 Jump in the rink
- 49 Distort
- 50 Hot takes #5 and #6: Bag for Japanese rice wine?

- 54 Country singer Darius
- 58 "Fudge"
- 59 Big name in hotels
- 61 Waithe of

### "Ready Player One"

- 62 Olive \_\_\_\_
- 63 Hot take #7: Horse meat served at a deli?
- 65 Tire inflation meas.
- 66 Solo songs
- 67 2017 World Series winner
- 68 "A spider!"
- 69 Eat off the floor?
- 70 Particle with a quark

### Down

- 1 Stunning weapon
- 2 Maestro Seiji
- 3 Bed cover
- 4 Cold medicine brand
- 5 Strong urge
- 6 Turkish greens
- 7 Team building
- 8 Guitarist Boz
- 9 Scottish cap
- 10 Nebula that shows no movement

- 11 Vermont ski resort
- 12 Make a second hole
- 14 John Fogerty's band, briefly

- 17 Like some Neil Gaiman works \_\_\_\_ Park
- 23 Part of the body oft-torn by athletes

- 25 Chunk of gum
- 27 Eve's grandson
- 29 Wine selection, briefly
- 30 Pump stuff
- 31 1988 Olympic men's singles figure skating

### gold medalist

- 32 Model package
- 33 Took care of some dragons
- 35 Benjamin who sang "Just What I Needed"

- 36 Rejecting vote
- 39 Laconophile's love
- 42 Sent packing
- 43 Scale notes
- 45 Wine specification
- 46 Face-to-face
- 48 Pakistan metropolis
- 50 Listerine rival
- 51 Come into being
- 52 Bitter person
- 53 Boat for one
- 55 Some cigarettes
- 56 Diciembre follower
- 57 Hose makeup
- 60 NBA playoffs channel
- 63 Baby food
- 64 Escape plan?

### Last Week's Answer

B	F	A	S		S	C	A	T		J	A	M	B	S					
A	U	R	A			T	A	X	I		O	P	E	R	A				
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E	V	A	D	E		E	P	E	E		P	A	A	S					
R	O	M	E	S		L	A	S	T		T	I	R	E					





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## SAVAGE LOVE

# PTSDating

Can a trauma victim  
learn to love one-night stands?

**I**'m a 36-year-old straight woman. I was sexually and physically abused as a kid, and raped in my early 20s. I have been seeing a great therapist for the last five years, and I am processing things and feeling better than I ever have. I was in a long-term relationship that ended about two years ago. I started dating this past year, but I'm not really clicking with anyone. I've had a lot of first dates, but nothing beyond that. My problem is that I'd really love to get laid. The idea of casual sex and one-night stands sounds great—but in reality, moving that quickly with someone I don't know or trust freaks me out, causes me to shut down, and prevents me from enjoying anything. Even thinking about going home with someone causes me to panic. When I was in a relationship, the sex was great. But now that I'm single, it seems like this big, scary thing. Is it possible to get laid without feeling freaked out?

SEXUAL COMFORT  
AND REASSURANCE  
ELUDES DAME

**It is possible** for you to get laid without feeling freaked out.

The answer—how you go home with someone without panicking—is so obvious, SCARED, that I'm guessing your therapist has already suggested it: Have sex with someone you know and trust. You didn't have any issues having sex with your ex because you knew and trusted him. For your own emotional safety, and to avoid recovery setbacks, you're going to have to find someone willing to get to know you and make an emotional investment in you before you can have sex again.

You've probably thought to yourself, "But everyone else is just jumping into bed with strangers and having amazing sexual experiences!" And while it is true that many people are capable of doing just that, at least as many or more are incapable of having impulsive one-night stands. Demisexuals, other victims of trauma, people with body-image issues, people whose sexual interests are so stigmatized they don't feel comfortable disclosing them to people they've just met—lots of people face the same challenge you do.

Something else to bear in mind: It's not unheard of for someone reentering the dat-

ing scene to have some difficulty making new connections at first. The trick is to keep going on dates until you finally click with someone. In other words, SCARED, give yourself a break and take your time. Also, don't hesitate to tell the men you date that you need to get to know a person before jumping into bed with him. That will scare some guys off, but only those guys who weren't willing to get to know you—and those aren't guys you would have felt safe fucking anyway, right? So be open and honest, keep going on those first dates, and eventually you'll find yourself on a fifth date with a guy you can think about taking home without feeling panicked. Good luck.



**Dan Savage**

**CALL FOR SUBMISSIONS:** Amateur filmmakers, porn-star wannabes, kinksters, regular folks, and other creative types are hereby invited to make and submit short porn films—five minutes max—to the 14th Annual HUMP! Film Festival. The 13th Annual HUMP! Film Festival is currently touring the country—go

to humpfilmfest.com to find out when HUMP! is coming to your town—and the next HUMP! kicks off in November. HUMP! films can be hardcore, softcore, live action, animated, kinky, vanilla, straight, gay, lez, bi, trans, genderqueer—anything goes at HUMP! (Well, almost anything: No poop, no animals, no minors.) HUMP! is screened only in theaters, nothing is released online, and the filmmakers retain all rights. At HUMP! you can be a porn star for a weekend in a theater without having to be a porn star for eternity on the internet! There's no charge to enter HUMP!, there's \$20,000 in cash prizes awarded to the filmmakers by audience ballot (including the \$10,000 Best in Show Award!), and each filmmaker gets a percentage of every ticket sold on the HUMP! tour. For more information about making and submitting a film to the best porn festival in the country, go to humpfilmfest.com/submit.

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